

American History:

Colonial - Revolution

5th Grade Curriculum

**de Young **
\ Legion of Honor
fine arts museums
of san francisco

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Written by Sheila Pressley, Director of Education, and Emily K. Doman Jennings, Research Assistant, with support from the Education Department of the Fine Arts Museums of San Francisco, © 2005. 1st – 3rd grade curriculum development by Gail Siegel. Design by Robin Weiss Design. Edited by Ann Karlstrom and Kay Schreiber.

Get Smart with Art @ the de Young

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Get Smart with Art @ the de Young

Get Smart with Art is an interdisciplinary curriculum package that uses art objects as primary documents, sparking investigations into the diverse cultures represented by the collections at the Fine Arts Museums of San Francisco. Using works of art as the foundation of every lesson, each guide is designed to increase visual literacy, historical knowledge, and expository writing skills. In an effort to reduce the burden of teacher preparation time, historical texts are written at the reading level of the intended student audience.

The enclosed materials may be used in preparation for a museum visit or over the course of the school year. *Get Smart with Art* differs from previous curriculum series in that it is a “living” curriculum which the Education Department seeks to revise through teacher and student feedback. As part of the preliminary assessment of this project, we are conducting pre and post student interviews. If you would like to participate in this process or have any questions regarding the curriculum, please do not hesitate to contact the Education Department.

Get Smart with Art curricula is available in the following subject areas:

1st-3rd	Learning to Look at Art
4th	California History: Native American Culture and Westward Expansion
5th	American History: Colonial – Revolution
6th	Ancient Western Civilizations
7th	The Art of Africa and Mesoamerica
8th	American History: Revolution – Reconstruction
9th-12th	Site in Sight

To order these materials, please call 415. 750. 3522 or email ejennings@famsf.org.

American History: Colonial - Revolution Introduction

The works of art presented in this guide offer students an introduction to American history as represented by the collections of the Fine Arts Museums of San Francisco. Each object is treated as a primary source; we encourage students to use their critical thinking skills to interpret the clues imbedded in each of the objects. Students will have the opportunity to “explore” the development of colonial government in New Spain, the changing communities of Boston, as well as learn about the political tensions that ultimately lead to the American Revolution. The guide also draws attention to the political and social inequalities endured by African Americans and Native Americans. While every attempt was made to include a wide variety of historical narratives, this guide does not represent the full range of perspectives that comprise our nation’s history. We encourage you to use the included bibliography to expose your students to these alternative narratives.

Special thanks to Timothy Anglin Burgard, The Ednah Root Curator of American Art, Curator in Charge, American Art, for generously reviewing and providing invaluable additions to these materials.

GETTING STARTED

Day 1:

Developing Detective Skills

Materials:

- DVD or PowerPoint Presentation
- Previewing the Artifact Chart*, Appendix A
- Previewing the Artifact Chart* sample, Appendix B
- Artifact Information Chart*, Appendix C
- Artifact Information Chart* sample, Appendix D
- One *Object Information Sheet* for modeling

Modeling 60–70 minutes

1. Introduce the lesson as an activity in which the class will develop their “critical looking skills.” This activity will help students observe and question what they see. Encourage students to think like detectives. By reading the clues imbedded in the object, they will uncover for whom and for what purpose the object was made. Watching a brief clip from the PBS series, *The History Detectives*, may help students understand how simply observing details helps unravel historical mysteries.
2. Choose one image from the curriculum series to use as a model. Using the DVD or CD display the image either on a TV or projection screen.
3. Reproduce the *Previewing the Artifact Chart* on a piece of chart paper or blackboard for class modeling. Model the lesson by listing what you notice about the object in the *I Notice* section of the chart. Then record a question related to this observation in the *I Wonder* section of the chart. Refer to Appendix B for an example.
4. Invite students to offer their own observations and pose their own questions about the displayed object.
5. Review the *Artifact Information Chart* with the class. Then read the *Object Information Pamphlet*.
6. After reading the text, ask students to help complete the *Artifact Information Chart*. Refer to Appendix D for a completed example.

Day 2:

Detectives at Work

Materials:

Previewing the Artifact Chart, Appendix A
Artifact Information Chart, Appendix C
Object Information Sheets

Classroom Activity 60–70 Minutes

1. Divide the class into nine heterogeneous learning groups.
2. Distribute the *Previewing the Artifact Chart* and the *Object Information Pamphlets*. Instruct students to NOT read the information.
3. Give students a few minutes to just LOOK at the object and write down what they notice and what they wonder or would like to learn about the object. Each student will use an individual chart to record observations and questions.
4. After the looking exercise, distribute the *Artifact Information Chart*. Students will then read the *Object Information Sheet*. As students read together, they will record their own observations on their *Artifact Information Chart*.

Day 3:

Detective Writing Skills

Materials:

Completed class *Artifact Information Chart* from Day 1
Completed student *Artifact Information Chart* from Day 2
Object Information Sheet

Modeling 60 minutes

1. Discuss with the class the different elements of a persuasive letter. Then use the class *Artifact Information Chart* from Day 1 to write a persuasive letter to the de Young Curator of American Art, explaining why the object should be included in the museum's collection.
2. Students may write their own persuasive letters either in class or as homework.

Day 4:

Filing and Presenting Detective Report

Materials:

[Get Smart with Art Slideshow](#)
Object Information Sheets

Preparation and Presentations: 40 minutes

1. After writing their letters, students will meet in their small groups and decide what information about their object will be presented to the class.
2. Using the digital images on either the DVD or PowerPoint presentation, students will present their findings to the class.
3. As students complete their reports, they will sequentially order their object in relation to those presented by their classmates, to create a class timeline.
4. After the timeline is completed, ask students what they notice about the objects next to them. Point out that the timeline begins with a colonial Spanish painting and ends with a Tlingit canoe. Ask the students if they see any other similarities or differences between each of the objects.

Day 5:

Art Activity

Refer to page lesson plans on page 8.

Previewing the Artifact

Title: _____

I Notice <i>Write down things you see in your artifact.</i>	I Wonder <i>Write down questions you have about your artifact.</i>

Previewing the Artifact

Sample Using *David, Joanna, and Abigail Mason*

I Notice <i>Write down things you see in your artifact.</i>	I Wonder <i>Write down questions you have about your artifact.</i>
<p>I notice three people that look like children.</p> <p>I notice the girls are dressed alike.</p> <p>I notice that there are numbers next to their heads.</p> <p>I notice that it is a white family from long ago.</p> <p>Etc.</p>	<p>I wonder if they are from the colonial period?</p> <p>I wonder if they are related?</p> <p>I wonder if the numbers by their heads mean that's how old they are?</p> <p>I wonder where they lived?</p>

Artifact Information Chart

	Evidence <i>From the text, note any interesting facts you learn about your object.</i>	Inference <i>What can you infer from this fact or evidence?</i>	Argument <i>Does this information support an argument for or against keeping this object in a museum? Explain.</i>
People <i>What important information does the text tell you about the people in the picture or the people who made the object?</i>			
Geographical Area <i>What did you learn from the text about this geographical area?</i>			
Historical Period Information: <i>What did you learn from the text about the time period in which the piece was made?</i>			

Artifact Information Chart

Sample Using *David, Joanna, and Abigail Mason*

	Evidence <i>From the text, note any interesting facts you learn about your object.</i>	Inference <i>What can you infer from this fact or evidence?</i>	Argument <i>Does this information support an argument for or against keeping this object in a museum? Explain.</i>
People <i>What do you think is important about the people in the picture or the people who made the object?</i>	<p>The Mason Children: David, age 8 Joanna, age 6 Abigail, age 4</p> <p>Everyone had to learn to read and write.</p> <p>Dressed in clothing like adults. With fancy slashed sleeves.</p>	<p>They look older in the picture than their ages suggest.</p> <p>David and Joanna went to school.</p> <p>Look like they aren't really having fun. Clothes also tell us the Mason family was wealthy.</p>	<p>Support, Not many pictures of kids in the museum. Makes this picture special.</p> <p>Support, We can learn something about how kids lived over 335 years ago like children were given adult responsibilities at an early age.</p>
Geographical Area <i>What did you learn from the text about this geographical area?</i>	<p>Early colonial settlements</p> <p>Boston, Massachusetts become busy shipping port</p>	<p>Difficult to make a living</p> <p>Shipping and business help expand early settlement</p>	<p>Support, Wonder how this picture lasted for so long. Age makes the piece important.</p> <p>Support, Learn more about the development of Boston as a colonial city.</p>
Historical Period Information: <i>What did you learn from the text about the time period in which the piece was made?</i>	<p>"Anno Dom" 1670, Pre-Revolutionary War</p> <p>Father was a successful baker.</p>	<p>Possibly recent immigrants from Europe.</p> <p>Bakers must have been an important part of community to be so wealthy.</p>	<p>Support, know exactly what year the picture was painted.</p> <p>Support, learn more about the different jobs held in colonial times.</p>

Additional Reading

FICTION AND NON-FICTION BOOKS FOR THE 5TH GRADE GET SMART WITH ART CURRICULUM

Fiction:

1. Avi. *The Fighting Ground*. HarperCollins, 1987. Jonathan sees his dreams of glorious battle turn into a nightmare when he is captured by Hessian soldiers during the American Revolution.
2. Collier, James Lincoln. *My Brother Sam is Dead*. Scholastic, 2005. The story, based partially on fact, of a Connecticut family torn by divided loyalties during the Revolutionary War.
3. Dorris, Michael. *Sees Behind Trees*. Disney, 1999. Set in 16th century America, this story tells about a Powhatan boy who earns his tribe's respect and the adult name, Sees Behind Trees.
4. Kirkpatrick, Katherine. *Trouble's Daughter: The Story of Susanna Hutchinson, Indian Captive*. Delacorte, 1998. Based on a true story, this novel recounts Susanna Hutchinson's life after she is kidnapped by Lenape Indians who massacre her family on Long Island in 1663.
5. Speare, Elizabeth George. *The Witch of Blackbird Pond*. Dell, 1972. Kit Tyler must learn how to blend in with her Puritan relatives or she may be accused of witchery.

Non-fiction:

1. Bial, Raymond. *The Haida*. Benchmark Books, 2001. An introduction to the artistic and carving skills, beliefs, history and daily life of these Northwest Native Americans.
2. Barrett, Tracy. *Growing up in Colonial America*. Millbrook Press, c1995. Colonial settlements in the North and South are contrasted in their practices of raising children.
3. Calvert, Patricia. *Hernando Cortés: fortune favored the bold*. Benchmark Books/Marshall Cavendish, c2003. Hernando Cortés took risks in all aspects of his life and earned himself a notorious place in history.
4. Fradin, Dennis Brindell. *The Signers: The 56 Stories Behind the Declaration of Independence*. Profiles of the signers of the document that established a new

country are presented in short, readable essays. Black and white scratchboard illustrations place each individual in an historical context.

5. Ichord, Loretta Frances. *Hasty Pudding, Johnnycakes, and Other Good stuff: Cooking in Colonial America*. Millbrook Press, c1998. Colonial life and early Thanksgivings are covered with information on colonial cooking and step-by-step recipes.
6. King, David C. *Colonial Days: Discover the Past with Fun Projects, Games, Activities, and Recipes*. J. Wiley & Sons, c1998. Focusing on a year in the lives of a fictional colonial family, this book outlines 40 projects including making a sundial, dyeing yarn, and dipping candles.
7. Longfellow, Henry Wadsworth. *The Midnight Ride of Paul Revere*. Dutton, 1996. Evocative illustrations by Ted Rand give a dramatic sense of time and place in this rendition of the classic poem.
8. Richter, Glenda. *The Stories of Juana Briones: Alta California Pioneer*. Bookhandler Press, c2002. A semi-fictionalized account of the incredible woman who became San Francisco's third resident.
9. Roop, Peter. *Off the Map: The Journals of Lewis and Clark*. Walker, 1998. Excerpts from the journals and diaries of Lewis and Clark are used to present a vivid picture of their amazing explorations.

Prepared by Denise Schmidt, Children's Materials selector, San Francisco Public Library.

Standards Addressed
5th Grade American History: Colonial - Revolution
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History-Social Science:

Content Standards

5.3.1, 5.4.2, 5.4.3, 5.4.6, 5.5.1, 5.5.4, 5.6.6, 5.6.7, 5.8.3

Historical and Social Sciences Analysis Skills:

Chronological and Spatial Thinking: 5

Research, Evidence, and Point of View: 1, 2

Historical Interpretation: 1, 2

Language Arts Standards:

Reading

Word Analysis, Fluency, and Systematic Vocabulary: 1.1

Reading Comprehension 2.1, 2.3, 2.4

Writing

Writing Strategies 1.3

Writing Applications 2.4

Written and Oral English Language Conventions 1.0

Listening and Speaking

Listening and Speaking 1.0, 1.1, 1.3, 1.5

Speaking Applications 2.2

Visual Arts:

1.0 Artistic Perception

1.1, 1.3

2.0 Creative Expression

2.2, 2.7

3.0 Historical and Cultural Context

3.1, 3.2, 3.3, 3.4

I notice. . .



EL EXCMO. É ILLMÓ. SEÑOR DOCTOR DON PEDRO MOYA DE CONTRERAS, nombrado en diez, y ocho de Agosto de 1570. para la Fundación de éste Santo Oficio, fué Arzobispo, Visitador, y Virrey de esta Nueva España.

I wonder. . .

His Excellency Señor Doctor Don Pedro Moya de Contreras

NEW SPAIN

Your Historic Compass:

“His Excellency arrives in Mexico City to oversee the development of the Spanish colonies.”

When:

About sixty years after Cortés invaded Mexico in 1519*

Where:

Mexico

Who:

His Excellency Señor Doctor Don Pedro Moya de Contreras—or Mr. Moya—a powerful official in the Catholic Church and Spanish government

What:

Portrait painting—documents how people look or how they want to appear



EL EXCMO. É ILLMO. SEÑOR DOCTOR DON PEDRO MOYA DE CONTRERAS, nombrado en diez y ocho de Agosto de 1570, para la Fundacion de éste Santo Oficio, fue Arzobispo, Visitador y Virrey de esta Nueva España.

Looking closely

His Excellency Señor Doctor Don Pedro Moya de Contreras is dressed to impress. His clothes and the **crest** in the upper right corner of the painting tell us he is a high-ranking official in the Catholic Church.

The jeweled cross under his black cape also shows he is an important church official. His four ornate

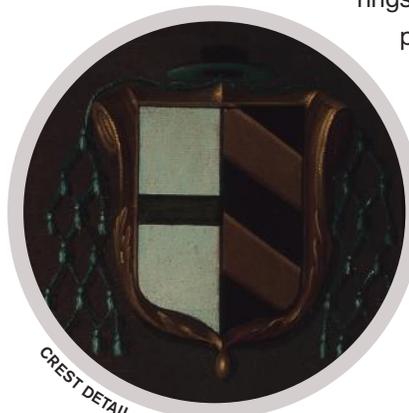
rings are symbols of his wealth and political power. The table and book

to the left of Señor Moya suggest he might be in an office or library.

The book is a sign that he is well educated. Do you think Señor Moya looks friendly, or

intimidating?

crest: a symbol that indicates someone's lineage or rank



CREST DETAIL

*This portrait, painted in the 1800s, is an exact replica of the original portrait painted at the end of the 1500s. For educational purposes the text focuses on the time period in which the original painting was commissioned.

intimidating: frightening

History connection

The writing at the bottom of this painting states that Señor Moya became the **visitador**, **vicero**y, and **archbishop** of New Spain on August 18, 1570. As archbishop and *visitador*, Señor Moya was the head of the Catholic Church in the areas we now know as Arizona, New Mexico, Mexico, Cuba, and Florida. Señor Moya had three main responsibilities. First, he helped the church to grow by sending priests to convert the native people of Mexico. Second, he ensured that the church made money from the mines and farms in the areas under his control. Third, he oversaw all the people who worked for the Catholic Church. If a priest was not doing a good job, Señor Moya could fire the priest without asking the church officials in Rome. Communication between the colonies and Spain was very slow. Sending a letter to Europe could take two to four months. By giving Señor Moya the authority to make important decisions, church officials maintained their power in the colonies.

As viceroy, Señor Moya worked for the Spanish government. The viceroy oversaw tax collection and building construction in the Spanish colonies. He also made sure that public order was maintained. In addition, it was Señor Moya's responsibility to protect Spanish settlements from invasion by other European countries. Only two other men, besides Señor Moya, held all three positions of archbishop, *visitador*, and viceroy at the same time. Known as a fair leader, Señor Moya fought to outlaw slavery of the native people of Mexico.

visitador: head of the Catholic Church in New Spain

viceroy: the top government official in the Spanish colonies

archbishop: an official in the Catholic Church who oversees a specific area such as San Francisco or Boston



COURTESY OF THE BANCROFT LIBRARY, UNIVERSITY OF CALIFORNIA, BERKELEY

About the artist

This portrait was painted in the 1800s. It is an exact copy of the original portrait painted at the end of the 1500s. The artist who painted the original portrait probably painted it just before or very soon after Señor Doctor Don Pedro Moya de Contreras arrived in Mexico. Many European artists were living in Mexico City at the end of the 1500s. As the colony grew, the Catholic Church built large cathedrals that needed both painted and sculpted decorations. European artists opened their own studios and trained local students. Possibly one of these artists painted this portrait.

When Mr. Moya arrived in Mexico City he may have seen a town much like the one you see here. Mexico City was built in the middle of Lake Texcoco on the ruins of the Aztec city Tenochtitlan. This engraving was printed as an illustration of what Mexico City looked like shortly after the conquest by Spain. The engraving was included in *The History of the Conquest of Mexico*, first published in 1703. Antonio de Solis, who wrote this book, was an official Spanish court historian. He used many original documents when writing his book.



Unknown

His Excellency Señor Doctor Don Pedro Moya de Contreras, 19th century
 Oil on canvas, 47 x 40 in. (119.4 x 101.6 cm)
 Gift of Mrs. Otis Wheeler Pollock
 44969



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I notice. . .



I wonder. . .

David, Joanna, and Abigail Mason

COLONIAL AMERICA

Your Historic Compass:

“Portrait of Mason Children celebrates family’s health and good fortune.”

When:
1670, forty years after
Massachusetts Bay Colony
founded

Where:
Boston

Who:
David, Joanna, and Abigail—
children of the town baker

What:
Portrait painting—documents
how people look or how they
want to appear



Looking closely

Meet the Mason children. David, age eight, appears to the left and Joanna, age six, stands in the middle. Abigail, who is only four years old, appears at the far right. We know the ages of the children because the numbers are written in gold paint just to the left of their heads. Can you find any other writing on the canvas? In between David and Joanna appears the phrase “Anno Dom 1670.” These Latin words mean “in the year of our lord.” This tells us two significant

facts. First, religion was very important during the time when this picture was made. The date 1670 tells us this portrait was painted around 335 years ago.

The Mason children’s clothes are unlike what you and your friends wear today. How would it feel to wear David’s collar? Would it be hard to run in Joanna’s and Abigail’s long skirts? Notice the delicate lace and red bows decorating their clothing. These details show us that the Mason children’s clothes are expensive.

Today, we dress up to be photographed. In 1670, there were no cameras. The Mason children dressed up so an artist could paint their picture.

Each detail in this painting tells us about the Mason children. Notice David’s leather gloves and his walking stick with the silver top. During the colonial period, gloves and



DATE DETAIL

walking sticks represented a man's gentlemanly status. By holding these items, it is suggested that David will one day hold a position of wealth and prestige. The fan Joanna holds is a sign that she will one day be a woman of privilege. The rose in Abigail's hand is a symbol of **innocence** and goodness. The two sisters also wear red coral necklaces. Three hundred years ago, parents thought coral could keep their children from getting sick. Without modern medicines, it was even more important to stay healthy.



innocence: the state of being free from guilt, evil, or moral wrongdoing; lacking worldly experience

History connection

Portraits can show us more than just how someone looked. Portraits also tell us what it was like to live in a different time and place. We know the Mason children grew up in Boston. Boston was first known as the Massachusetts Bay Colony. John Winthrop and a group of 700 people started the colony in 1630. When this painting was made, the colony was only forty years old.

Boston was started as a strict **Puritan** community. Puritans did not think of childhood as we do today; they thought children were naturally wild and wicked. Education and hard work were thought to be the only ways to save the young. Children spent their time either at school learning to read and write or at home doing chores. There was very little time for play or recreation. As early as age seven or eight, children began to have adult responsibilities. As "adults in training," Puritan children began to copy their parents. They even wore similar clothes. Notice the outfit David wears; it is probably very similar to what his father wore.

Puritans claimed to disapprove of showing off their wealth, yet the Mason children stand in a room decorated with costly green fabric, and they wear very expensive clothes. These details show that life in the colonies was changing. By 1670, Boston had become a busy shipping port. The wealthy were happy to enjoy the new luxury goods that arrived from all corners of the world. The slashed sleeves worn by the Mason children were one such luxury. Cut to show the white fabric beneath, these sleeves were worn by only the very wealthy. This portrait of the Mason children shows us that Boston was no longer a strict Puritan village. It was a growing town with a class system that divided the rich from the poor.

About the artist

We do not know who painted this portrait, because the painting is not signed. It looks similar to seven other pictures made about the same time that represent members of the Freake and Gibbs families. The figures in these paintings appear flat and stiff, and they are all shown wearing very detailed clothing. Art historians think that one person might have painted all eight pictures. They named this mystery artist the "Freake-Gibbs Painter." Maybe someday you will solve the mystery of this artist's identity!

Puritan: a branch of the Protestant Church active during the 16th and 17th centuries. The Puritans believed that people were naturally sinful and that God controlled all aspects of life. They devoted much time to reading and interpreting the Bible in search of God's will. While Puritans dedicated their lives to religious studies, they believed that a person's fate was chosen before birth.



NORTH WIND PICTURE ARCHIVES

This illustration shows what Boston may have looked like when the Mason children were growing up. Notice the shop signs and the ships along the docks. Mr. Mason probably made most of his money selling bread to the hundreds of ships that sailed into Boston harbor.



The Freake-Gibbs Painter

David, Joanna, and Abigail Mason, 1670
 Oil on canvas, 39½ x 42¾ in. (100.3 x 108.6 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.3



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I notice. . .



I wonder. . .

The Peaceable Kingdom

COLONIAL AMERICA

Your Historic Compass:

“Edward Hicks uses his paintings to educate his viewers.”

When:
1846, 165 years after William Penn founded Philadelphia

Where:
Philadelphia

Who:
William Penn, the Quakers, and the Leni Lenape people

What:
History painting—a painting that shows an historical event



Looking closely

How many different types of animals do you see in this painting? Make a list of all the animals that are sitting next to each other. How do these animals normally act in their natural surroundings? The artist, Edward Hicks, has paired the weaker animals with their natural predators. Notice that the wolf in the lower right-hand corner is sitting with the lamb. What other pairs do you notice? What do you think the artist is trying to say by placing these animals together?

Look at the **background** of this painting.

A group of men wearing three-cornered black hats meets with a group of Native Americans. A bolt of fabric is placed on the ground. Two men are carrying a large chest up from the shore and more chests can be seen farther in the distance. Do you think these men arrived in the two-masted ship that floats out in the water?

background:
area that appears
to be in the
distance



WILLIAM PENN DETAIL

History connection

In this painting the artist **illustrates** two different stories. The first is a story from the Bible. In this story all of the animals in the world live together happily and are led by a small child. The Quakers thought this biblical story told of both the wild and civilized qualities of man. They also believed that man could balance these two forces by studying the Bible.

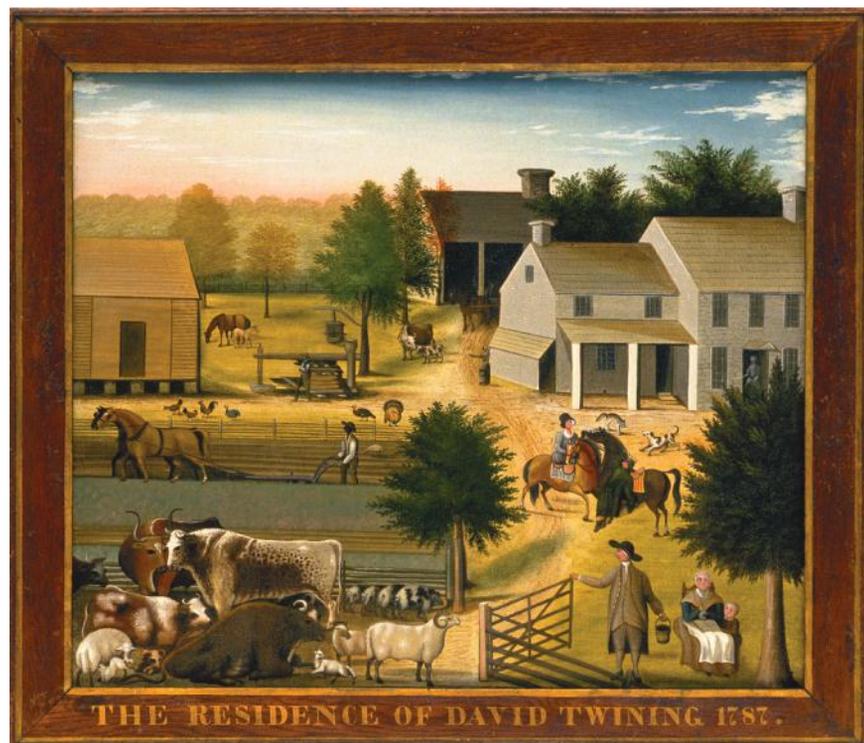
The second story takes place in the background of the painting. In 1681, the King of England gave William Penn the rights to land in the New World. Unlike most colonists, Penn did not simply take the land the king gave him. He thought it was important to pay those already living on the land. Upon his arrival, Penn paid the Lenni Lenape people with bolts of fabric and jewels. The land Penn settled became the colony of Pennsylvania. By treating the native people with respect, Penn hoped to establish peace. In the Quaker religion, peace was one of the primary goals. Hicks's painting shows us the founding of Pennsylvania from a Quaker point of view. Do you think Native Americans from the 1600s would have seen a different story?

About the artist

The artist, Edward Hicks, did not see William Penn land in the New World. In fact, he painted this picture 165 years after Penn started his colony. Hicks was born in 1780. As a young man he taught himself how to paint. He earned his living by painting signs for local stores. Hicks was also a Quaker. As a Quaker, Hicks was not supposed to create works of art. Quakers thought that making art kept people from studying the Bible. Although Hicks made works of art, he painted mostly religious pictures. He believed his paintings taught the community about the Bible. The Peaceable Kingdom was his favorite topic, and he painted over sixty pictures of this same subject!

Hicks was also well known as a talented Quaker speaker. Quakers believe it is important for each person to interpret the Bible individually. Even today, Quakers worship in community meetings where anyone is free to speak.

illustrate: to explain through the use of pictures



Edward Hicks grew up on this busy farm. The artist painted this picture of his childhood home in the same year as he painted *The Peaceable Kingdom*. The young boy in the lower right is Edward Hicks at age five. He stands next to a woman reading the Bible in her lap.



Edward Hicks (1780–1849)
The Peaceable Kingdom, 1846
 Oil on canvas, 25 x 28½ in. (63.5 x 72.4 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1993.35.14



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I notice. . .



I wonder. . .

William and Leonard Vassall

COLONIAL AMERICA

Your Historic Compass:

“Father and son flee the colonies and hide this portrait with a family friend.”

When:
1771, five years before Thomas Jefferson wrote the Declaration of Independence

Where:
Boston

Who:
William and Leonard Vassall

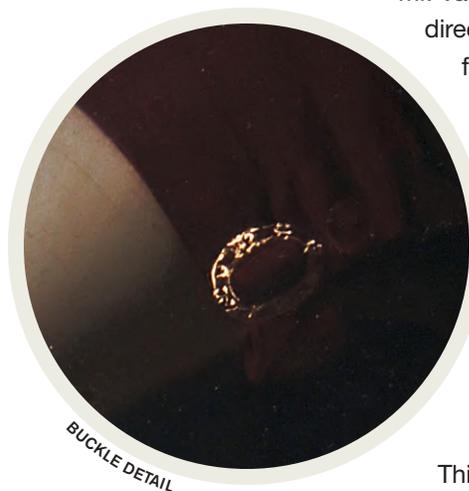
What:
Portrait painting—documents how people look or how they want to appear



Looking closely

Mr. Vassall, the older man in this picture, looks directly at us. Perhaps he wants to excuse himself for a moment to speak with his son. Vassall's son Leonard looks at his father with large questioning eyes. Maybe he has a question about the book he holds in his hand. To make Mr. Vassall and his son look as real as possible, the artist used warm pink tones to give the skin a natural glow. There is another detail in this picture that makes it look lifelike. Can you guess what it is? Look at Mr. Vassall's shoulders. What do you notice? The white powder on his shoulders fell from his wig.

This was a common problem during this time period. Details such as the buttons on Leonard's coat and the buckles on his father's knee britches tell us that this father and son are members of the upper class.



BUCKLE DETAIL

History connection

This portrait shows Mr. Vassall as a wealthy man and loving father. Mr. Vassall's family was one of the first to settle in Boston. He owned land both in New England and in Jamaica. Leonard, a healthy and curious young man who promises to carry on the family name, is another sign of Mr. Vassall's good fortune. Yet this painting is not only a sign of Mr. Vassall's wealth; it also tells us about how children were raised in the 1700s. When Boston was first settled in the 1600s, the **Puritans** thought their children were naturally wicked. They believed education and discipline were the only ways to save their children. During the **Enlightenment**, ideas about parenting started to change. Parents began to think of their children as "blank slates." It was thought that children's experiences shaped who they would become. By taking part in his son's education, Mr. Vassall demonstrates that raising a **productive** citizen requires proper instruction.

While Mr. Vassall looks like an ideal citizen, many thought he was a traitor! When the American Revolution started, Mr. Vassall refused to take sides. By not supporting the new republic, people assumed he was a **Loyalist** who supported England. The Vassall family decided to escape from Boston and go to Rhode Island. Along the way, Boston **Patriots pelted** them with stones. In 1775, the family sailed to England. At the close of the American Revolution, Mr. Vassall tried to return to the United States, but all his requests were denied. The family lost most of the property they had in America. This portrait, however, was safely hidden during the Revolution. After the war, a friend sent the painting to England.

About the artist

John Singleton Copley learned how to paint from his stepfather, who was also an artist. As you can tell, Copley became a very skilled artist. He was known throughout Boston for his lifelike paintings. While Copley earned a good living in Boston, he wished to try his luck in Europe. After the Boston Tea Party in 1773, Copley sailed for London, where he lived until his death in 1815.



When Mr. Vassall and his son went shopping in Boston they probably saw a scene similar to this. The large building at the center of this print is The Old State House. It was built in 1713 and housed the offices of the British government. Today, The Old State House is Boston's oldest public building.

Puritans: a branch of the Protestant Church active during the 1500s and 1600s centuries. The Puritans believed that people were naturally sinful and that God controlled all aspects of life. They devoted much time to reading and interpreting the Bible in search of God's will. While Puritans dedicated their lives to religious studies, they believed that a person's fate was chosen before birth.

Enlightenment: movement in Europe in the 1600s and 1700s that stressed the use of reason

productive: tending to produce, able to make a contribution to society, causing things to happen

Loyalist: a person living in the colonies who supported Great Britain during the American Revolution

Patriot: a colonist who supported the fight for independence during the American Revolution

pelt: to throw



John Singleton Copley (1738–1815)
William and Leonard Vassall, ca. 1771
 Oil on canvas, 49¾ x 40⅞ in. (126.4 x 102.6 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.30



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I notice. . .



I wonder. . .

Mordecai Gist

COLONIAL AMERICA

Your Historic Compass:

“Trade laws encourage
businessman to join the
American Revolution.”

When:

1774, the same year the
Boston Harbor was closed
under the Intolerable Act

Where:

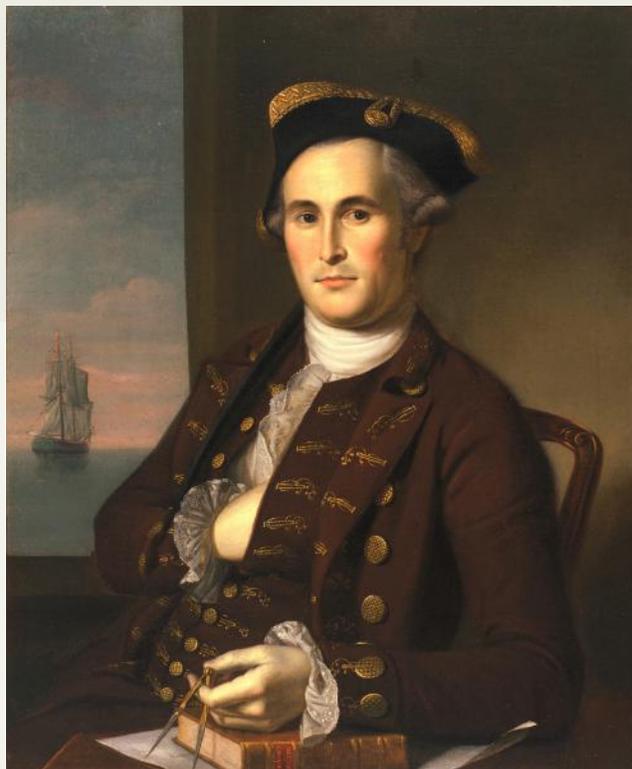
Baltimore

Who:

Mordecai Gist, a successful
businessman

What:

Portrait painting—documents
how people look or how they
want to appear



background:
area that appears
to be in the
distance

divider: a tool
used to measure
distance

Looking closely

Judging from the clues in this painting, what type of business do you think Mr. Gist owned? He holds a brass **divider** in his hand. His arm rests on a book of *Euclid's Geometry*. The piece of paper under the book is a sea chart. The ship in the **background** is yet another clue to Mr. Gist's profession. If you guessed that Mr. Gist earned his living from the sea, you are CORRECT! Mr.

Gist was a wealthy merchant. He shipped goods and materials from the colonies to England.

Do you see the long black rope resting on his right shoulder? This is actually a long ponytail wrapped in black silk. Only sailors wore such a ponytail. With his three-cornered hat pushed back on his head, Mr. Gist appears as if he just entered the room after inspecting the departing ship.



BOOK DETAIL

History connection

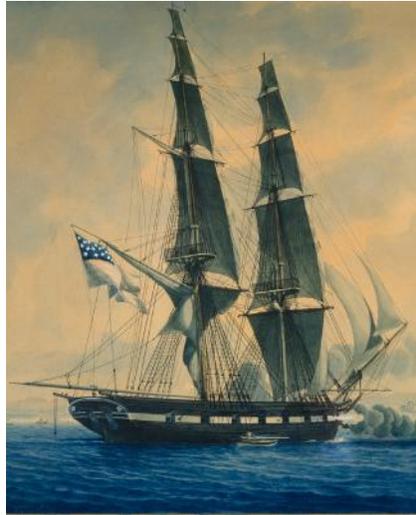
For the English colonies, the Atlantic Ocean was the link between the old and new worlds. The colonists formed a **free enterprise** economy, which differed from the rigid economic system in England. Under the free enterprise system, white males who were not **indentured servants** had greater freedom to choose how they wanted to earn a living. Many people chose to work with the natural resources around their homes and became farmers, fishermen, or woodworkers. As a sea merchant, Mr. Gist made his fortune by shipping local goods and materials.

Being a sea merchant was not an easy job. The English guarded trade with the English colonies. They did not want any other European countries to profit from the colonies. The English first limited New England trade in 1650, when the government passed the Navigation Act. This act allowed only colonial or English ships to send goods from New England. The act also stated that only England could buy all of the cotton and tobacco grown in the colonies. These laws benefited the colonial farmers, because the English government guaranteed that all colonial crops would be sold. However, merchants such as Mr. Gist were forced to sell their goods only to England and, therefore, were unable to get the best price.

In response to these laws that limited free enterprise, Mr. Gist joined the revolution against England. He even formed his own **militia**. During the American Revolution, Mr. Gist served as a general and fought in the battles of Long Island and Germantown.

About the artist

Charles Willson Peale spent his youth as an apprentice to a saddle maker. He was also a clockmaker, silversmith, and sign painter. In 1767, he went to London to study painting. When Peale returned to the colonies, he served in the Revolutionary War. Peale also started the country's first museum. In 1805, he oversaw the excavation of the first **mastodon** skeleton found in North America. Peale displayed this skeleton in his museum.



PEABODY MUSEUM OF SALEM

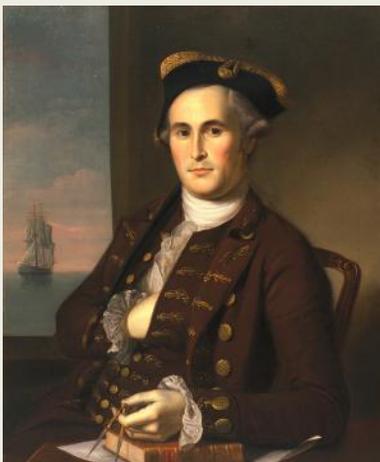
This two-masted ship is known as a brig. War. If you look closely, in the background of Mr. Gist's portrait you will find the same type of ship. Fast and reliable, brigs were used both as trading ships and as battle ships during the Revolutionary War.

free enterprise: an economic system in which people can own property, start their own businesses, and decide what they want to sell or produce with little government control

indentured servant: a person who agreed to work unpaid for five to seven years in exchange for free passage to the American colonies

militia: a group of volunteers with military training who are called upon only in an emergency

mastodon: an extinct mammal related to mammoths and elephants



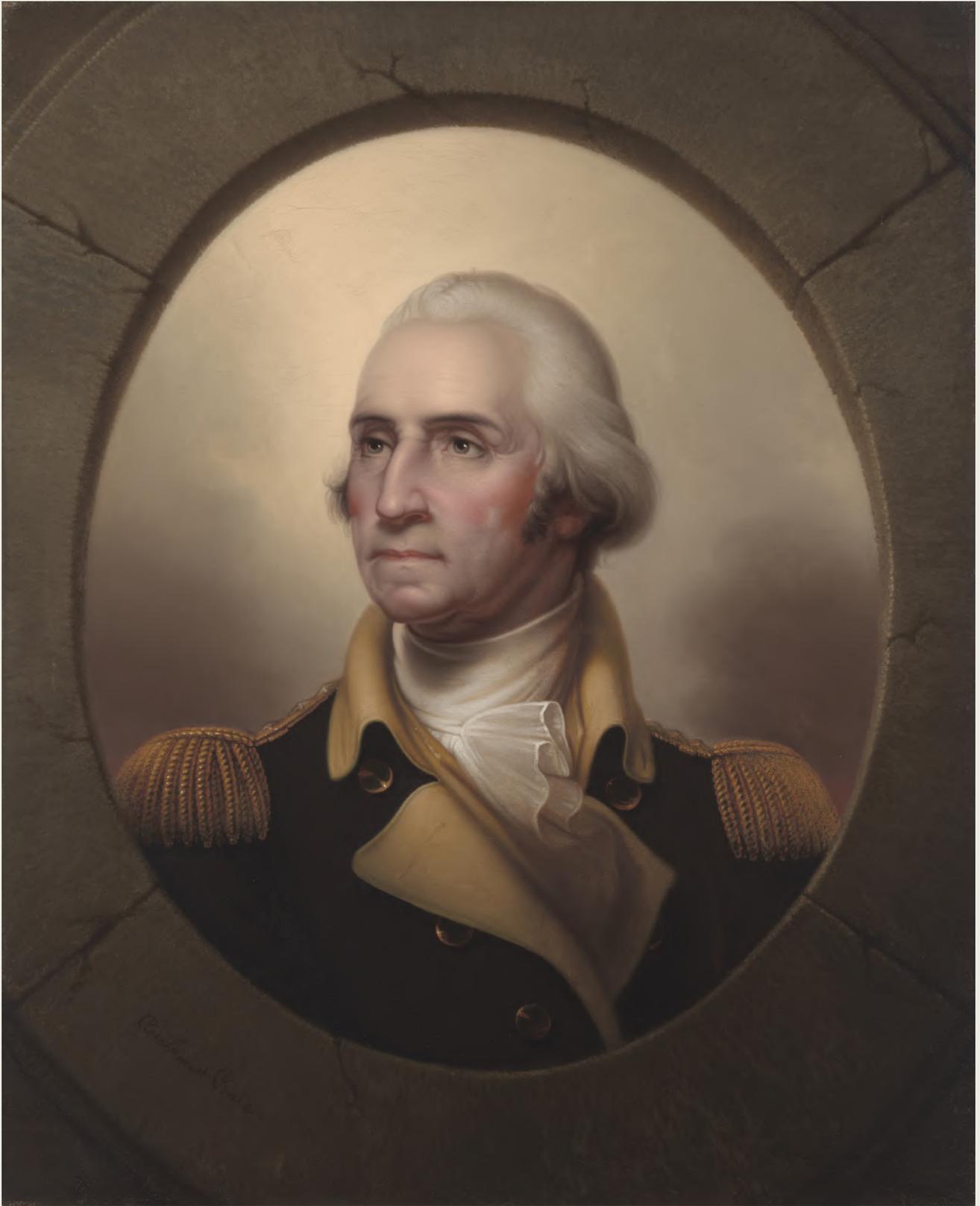
Charles Willson Peale (1741–1827)
Mordecai Gist, ca. 1774
 Oil on canvas, 29¾ x 24¾ in. (75.6 x 62.9 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.79



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I notice. . .



I wonder. . .

George Washington

COLONIAL AMERICA

Your Historic Compass:

“President’s fame soars almost fifty years after his death. Why?”

When:
1846, forty-five years after Washington died

Where:
Location unknown

Who:
George Washington, the first president of the United States

What:
Portrait painting—documents how people look or how they want to appear



Looking closely

In this portrait, President Washington wears a fine military uniform with gold tassels and shiny buttons. The lines around his eyes and the wrinkles on his neck tell us that he is no longer a young man. Yet, he is by no means weak! His uniform highlights his broad shoulders and he emphasizes his alert upright posture. With his head turned to the left, the president looks into the distance, ready for any challenge that may lie ahead.

Two more details make the president look important. The artist painted the oval frame to look just like stone. The frame also blocks out any **background** details. This absence of background information makes it difficult to tell when or where this portrait was painted. However, the golden light that surrounds the President makes it clear that



UNIFORM DETAIL

background:
area that appears to be in the distance

this is no ordinary man. As shown here, Washington was more than the first president of the United States. He was the nation's first hero, a timeless symbol of strength and determination.

History connection

When this portrait was made in 1846, the United States was no longer a new republic. The **Industrial Revolution** had greatly changed life in the United States. Farmers left their land to work in factories in the cities. Large numbers of immigrants also started to settle in the United States. Life began to move faster and faster, and many people longed to return to the slower lifestyle of the past.

During the 1800s, George Washington also became a popular **icon**. He represented both the great wisdom and strong morals of the founding fathers. Many saw George Washington as the ultimate saint of what was believed to be the true American religion—democracy. In 1815 a Russian traveler noted, “Every American considers it his sacred duty to have a likeness of Washington in his home.” Most people simply owned an inexpensive print of George Washington. However, there was also a high demand for detailed portraits, such as the one you see here. Rembrandt Peale, the artist who painted our portrait, was well known for his lifelike paintings of the president. In 1846, he advertised his portraits in a Philadelphia newspaper, selling them for \$100. This was a large sum of money during the 1800s. In all, Peale made about seventy-nine paintings of Washington. Can you imagine painting this picture seventy-nine times? Many of these portraits were inspired by his 1826 ***Patriae Pater*** portrait. This portrait now hangs in the Senate building in Washington, D.C.

About the artist

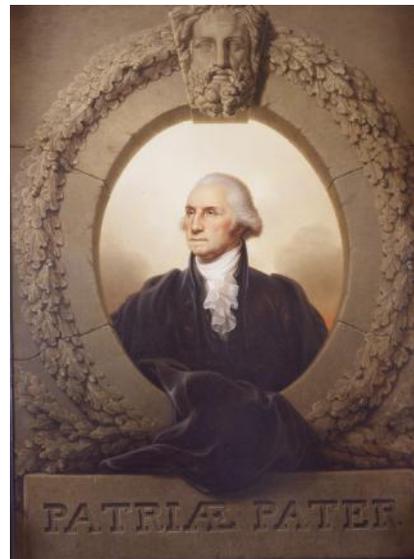
Rembrandt Peale was the son of another great artist, Charles Willson Peale. Like his father, Rembrandt Peale also opened a museum. His museum was located in Philadelphia. After the museum failed, the artist went to Europe to study in Paris and Italy. Rembrandt Peale was best known as a lecturer and portraitist of George Washington.



DISNEY

Do you notice any similarities between George Washington's and Mr. Incredible's portraits? By looking at each picture, how do you know the two men are heroes?

Industrial Revolution: the growth of factory production that started in England during the 1700s and spread across the globe



This photograph shows Rembrandt Peale's original porthole portrait of George Washington. Today it hangs in the Senate building in Washington, D.C. Peale used this portrait as a model for his many later copies. These copies often included changes in details. How many changes can you find between the original portrait and the painting at the de Young?

icon: a sign or symbol that inspires devotion

Patriae Pater: Latin for “Father of His Country”



Rembrandt Peale (1778–1860)

George Washington, ca. 1846
 Oil on canvas, 35 $\frac{5}{8}$ x 28 $\frac{1}{2}$ in. (90.5 x 72.4 cm)
 Gift of Mrs. Charles Janin in memory of the
 James Hoge Latham Family
 53.15.1



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I notice. . .



I wonder. . .

View of Mount Vernon

COLONIAL AMERICA

Your Historic Compass:

“National monument almost lost for all time?”

When:

1858, three years before the start of the Civil War

Where:

Mount Vernon, Virginia

Who:

The former home of George Washington

What:

Genre painting—a scene from everyday life



Looking closely

Do you notice anything unusual about this house? Look at the paint on the house. What about the columns supporting the roof? For such a large mansion, the house appears to be in very poor condition. The house paint is old and dirty, and one of the columns supporting the roof has rotted away. A young boy stands on the porch watching a group of three finely dressed girls playing in the yard. At the left of the painting an enslaved African American carries a tray into the main house. Two small children appear along the walkway. Just inside the door of the small building you can see another man.



CHILDREN DETAIL



COLUMN DETAIL

History connection

When George Washington was president, the White House did not exist. When working in the capital, Washington lived in this house, which he called Mount Vernon. Washington's great-grandfather bought the land in 1674. During George Washington's lifetime, he rebuilt the main house to create this mansion. He also increased the output of the farm by using slave labor. Did you know that George Washington was a slave owner? Do you know of any other presidents who owned slaves?

During the Revolutionary war, Washington's view of slavery began to change. Yet he never raised the issue when he was president. He feared the tension over slavery would destroy the new nation. Privately, he supported congressmen who tried to outlaw slavery. In his will, he stated that all his slaves should be freed after his wife's death.

After Washington died, a large number of tourists began to visit Mount Vernon. The president's family did not have the money to maintain the farm and feed the constant flow of visitors. Washington's great-grandnephew asked both Congress and the state of Virginia to buy the house. Congress supported this plan. However, this was a time of great tension between the northern and southern states, and the purchase of Mount Vernon could not be resolved. Then in 1858, a group of women known as the Mount Vernon Ladies' Association of the Union bought the estate for \$200,000. During the Civil War (1861–1865), soldiers from both the North and the South visited the president's home and tomb, united in their shared admiration of the first president.

About the artist

Ferdinand Richardt painted historic buildings and landscapes. The artist left his home in Denmark and traveled to the United States in 1855. He spent his first year in the United States painting a picture of Niagara Falls. Between 1857 and 1858, Richardt traveled throughout the United States. In 1875, the artist settled in San Francisco, where he lived until his death in 1895.



As you can tell from this photograph, Mount Vernon is still a popular tourist stop. Almost a million people visit Mount Vernon each year.



Joachim Ferdinand Richardt (1819–1895)
View of Mount Vernon, 1858
 Oil on canvas, 15¾ x 26⅞ in. (40 x 66.4 cm)
 Gift of Mrs. Mary L. Balfe in memory of J.M. Balfe
 37741



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I notice. . .



I wonder. . .

Thomas Jefferson Peace Medal

COLONIAL AMERICA

Your Historic Compass:

“Lewis and Clark are to give away eighty-nine peace medals.”

When:
1801, the first year
President Jefferson was
in office

Where:
Across the United States

Who:
The U.S. government and
Native Americans

What:
A silver medal



Looking closely

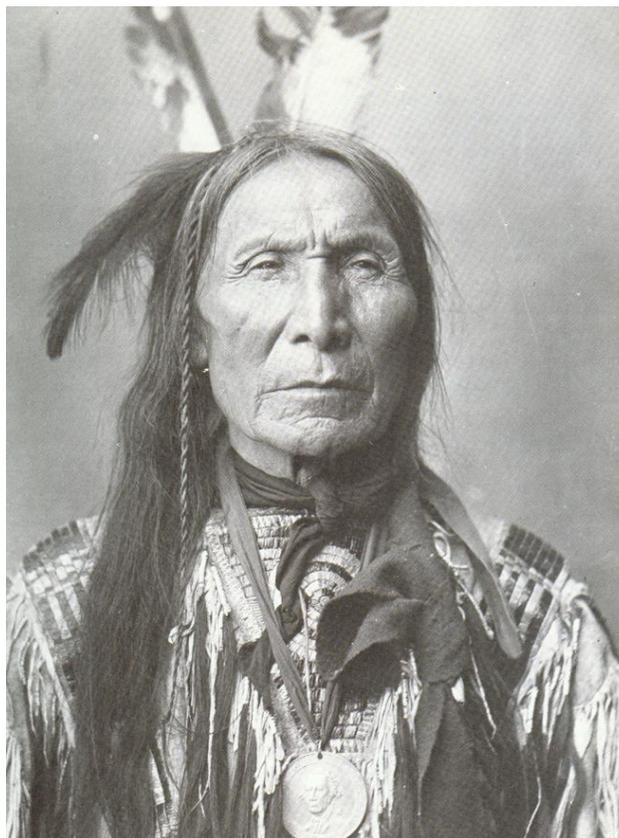
On what occasion do you think a medal engraved with the words “PEACE AND FRIENDSHIP” would have been awarded? To whom do you think the medal was given? The outstretched hands give us a clue. The arm on the left is shown with a military cuff. This cuff is a symbol for the United States government. The arm on the right displays an ornate wristband decorated by an eagle. The eagle stood as a symbol of Native American nations. Above the two hands, a ceremonial pipe crosses over a tomahawk, showing that weapons are not needed to maintain peace. On the other side of the medal, President Jefferson appears in profile. He is encircled by the phrase “TH. JEFFERSON PRESIDENT OF THE U.S.A. D. 1801.” This tells us when and for whom this medal was made.

History connection

Before people from Europe came to North America, native peoples traded goods as a sign of peace. These goods were then worn as a symbol of the alliance. However, European nations, such as France, Spain, and Great Britain, also started the tradition of trading medals as a sign of peace. After the French and Indian War between the British and French, the victorious British gathered all the French peace medals. The British gave out new medals as a sign of their new partnerships with the Native Americans.

After the American Revolution, the United States quickly made new medals. The example you see here was created for Thomas Jefferson. Jefferson was the third president of the United States. This medal was minted in three different sizes. This is an example of the smallest size; it measures almost three inches across.

While exploring the **Louisiana Purchase**, Lewis and Clark used medals much like this one. These medals were given to native leaders they met during their travels. Many of these native peoples had already been awarded medals by the French, British, or Spanish. Clark stressed that these other medals were no longer to be worn. The United States now controlled the territory. Upon giving the medals, Lewis and Clark gave a speech similar to the following given to the Otos people of Omaha. “When you accept his flag and medal, you accept his hand of friendship, which will never be withdrawn from your nation as long as you continue to follow the councils which he may command his chiefs to give you, and shut your ears to the council of bad birds.”



SMITHSONIAN INSTITUTION, NATIONAL ANTHROPOLOGICAL ARCHIVES, BUREAU OF AMERICAN ETHNOLOGY COLLECTION

Louisiana Purchase: a vast area of land west of the Mississippi purchased from France by the United States in 1803 for \$15 million

This photograph was taken in the late 1800s, approximately sixty years after the Jefferson peace medals were distributed. By this time, fur traders working along the Mississippi and Missouri rivers had also started to make inexpensive medals. In this photograph, Yellow Hair, a member of the Sioux Nation, wears such a medal.



Original States	
Louisiana Purchase	
New Spain	
Trail of Lewis and Clarke	
Tlingit Country	



United States Mint
Thomas Jefferson Peace Medal, 1801
 Silver, diam. 27/8 in. (7.3 cm)
 Gift of Mr. and Mrs. John S. Burd
 1986.62



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I notice. . .



I wonder. . .

Letitia Grace McCurdy

COLONIAL AMERICA

Your Historic Compass:

“First known African American artist paints Miss McCurdy’s portrait.”

When:

Between 1800 and 1802

Where:

Baltimore, Maryland

Who:

Miss Letitia Grace McCurdy
and Mr. Joshua Johnson

What:

Portrait painting—documents
how people look or how
they want to appear



Looking closely

Miss McCurdy is quite the stylish young lady. Her hairstyle and plain dress were popular both in Europe and the United States. The style of her dress was inspired by the **Enlightenment**. By wearing plain clothes, people thought they could lessen class differences. Around her neck, Miss McCurdy wears a

very special necklace. This necklace is made of a gold chain and human hair! In the 1800s, people wore jewelry made of hair to

remember a loved one who had died. Miss McCurdy’s red shoes and shiny gold buckles are hard to miss. They are the brightest details in the painting. Shoes like Miss McCurdy’s were known as “straights” because the shoes could fit either the left or right foot. Miss McCurdy gently feeds an animal a small biscuit. This action

tells us that she is well-mannered and kind. The **background** of this painting is

Enlightenment: a movement in Europe in the 1600s and 1700s that stressed the use of reason



background: area that appears to be in the distance

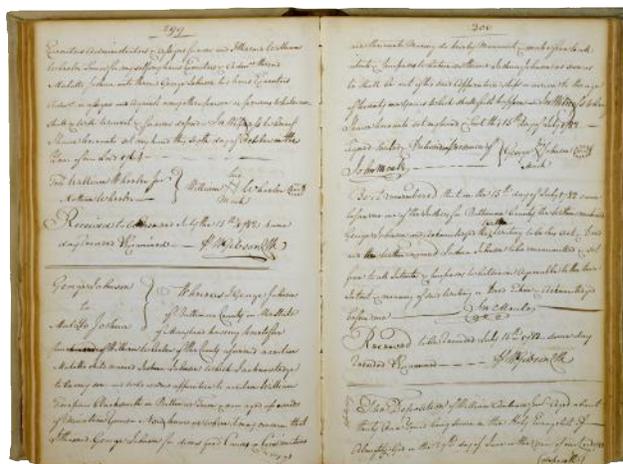
most likely not real. The artist probably invented the background to show that this was a daughter of a wealthy family. We know her father was a successful merchant. Miss McCurdy's stylish clothing and unique jewelry show us that he provided very well for his daughter.

History connection

Miss McCurdy lived in Baltimore, Maryland. When she was growing up, Maryland was a slave state. Joshua Johnson, the man who painted this picture, is the first African American artist to have an **identifiable** group of paintings. At the time this picture was painted, fifty-nine thousand freed African Americans lived in the United States. Thirty-two thousand lived in the southern states. By studying Johnson's life, we can learn more about the different positions African Americans held before the Civil War.

About the artist

Johnson lived and worked in Baltimore between 1795 and 1825. We do not know much about his life, because he did not keep a diary or leave any other written records of his experiences. Scholars think they have found about eighty portraits that were painted by Johnson. Forty-six of these paintings are of children. Two advertisements placed in Baltimore newspapers provide additional clues about the artist's life and training. These ads tell us that the artist was a "self-taught genius." One ad states that the artist overcame "**insufferable** obstacles in the **pursuit** of his studies." It is safe to guess that these obstacles were caused by racial prejudice. Scholars also learned about Johnson's life through stories told by those he painted. Miss McCurdy, the young lady in our painting, later told her own family that the painter who created her portrait was from the West Indies. The discovery of Johnson's **manumission** papers in 1994 clarified the mystery of the artist's identity. This bill of sale tells us that Joshua Johnson was the son of a slave mother and a white citizen of Baltimore by the name of George Johnson. In 1782, Johnson's father purchased his son's freedom from a local farmer. The document also tells us that Joshua was to be freed after he completed an apprenticeship as a blacksmith. How Johnson made the transition from blacksmith to portrait painter is unknown.



MARYLAND HISTORICAL SOCIETY, BALTIMORE

These are the court records that proved Joshua Johnson's identity. The records contain both Johnson's bill of sale and certificate of manumission.

Portrait Painting.

THE subscriber, grateful for the liberal encouragement which an indulgent public have conferred on him, in his first essays, in *PORTRAIT PAINTING*, returns his sincere acknowledgments.

He takes liberty to observe, That by dint of industrious application, he has so far improved and matured his talents, that he can insure the most precise and natural likenesses.

As a *self-taught genius*, deriving from nature and industry his knowledge of the Art; and having experienced many insuperable obstacles in the pursuit of his studies, it is highly gratifying to him to make assurances of his ability to execute all commands, with an effect, and in a style, which must give satisfaction. He therefore respectfully solicits encouragement. Apply at his House, in the Alley leading from Charles to Hanover Street, back of Sear's Tavern.

JOSHUA JOHNSTON.

identifiable:
recognizable as
a particular thing

Joshua Johnson placed this advertisement in the February 7, 1794, edition of *The Baltimore Daily Intelligencer*. In the advertisement Johnson states he is a "self-taught genius." He also offers his address, "in the alley leading from Charles to Hanover Street back of Sear's Tavern."

insufferable:
not to be endured
or tolerated

pursuit: the
act of continually
seeking or trying
to attain

manumission:
a document
that formally
grants freedom
to an enslaved
individual

MARYLAND HISTORICAL SOCIETY, BALTIMORE



Joshua Johnson (active 1761/63—after ca. 1825)
Letitia Grace McCurdy, ca. 1800–1802
 Oil on canvas, 41 x 34½ in. (104.1 x 87.6 cm)
 Acquired by subscription on the occasion of the centennial of the M.H. de Young Memorial Museum
 1995.22



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I notice. . .



I wonder. . .

Canoe model

NORTHWEST COAST

Your Historic Compass:

“Small model tells of long-practiced tradition.”

When:

Late 1800s, about the same time Russia sold Alaska to the United States for \$7,200,000.00.

Where:

British Columbia and Alaska

Who:

Tlingit people

What:

A canoe model



Looking closely

This canoe is only three feet long. Could you fit in it? Do you notice any symbols on this canoe? An eagle head can be found at the front of the canoe. At the back,

you might have noticed a small animal with a red mouth. Experts believe this animal may be a brown bear. The painting along the body of the canoe is dominated by black lines. If you study the pattern created by these lines, you might find yet another animal. Look for a large eye and red pointed teeth. This pattern is believed to represent a killer whale.

History connection

Canoe models such as the one you see here were originally made as children's toys. These models were frequently designed to look like the chief's canoe. As European explorers arrived in the area, the Tlingit started to sell canoe models as souvenirs.

When this object was made, dense forests covered



BEAR DETAIL



KILLER WHALE DETAIL

the Northwest Coast. These heavily wooded areas made it very difficult to travel by land. Using canoes, the Tlingit were able to travel to other villages where they traded goods or attended ceremonies. The largest canoes could hold up to sixty people! The Tlingit also used canoes to hunt large sea animals such as seals and sea lions.

A master carver oversaw the building of a canoe. The Tlingit carved their canoes from a single log. When choosing a tree it was very important to be sure the tree was strong and dense. If the tree was spongy, the canoe would absorb water. Stories from the past say the beaver taught the Tlingit how to cut down trees. With their sharp front teeth, beavers must have been good instructors! After the tree was cut, the top surface of the log was chopped away. This area would become the top of the canoe. The log was then turned over and the sides of the tree were carved away to form the outer walls. The carvers next hollowed out the center portion of the log by either cutting or burning away the wood. When using fire to clear the inside of the log, wet moss was important in controlling the flames. To give the canoe a bowed shape, the carvers filled the inside with sand and water. Heated boulders were then placed in the canoe to create steam. The steam made the walls of the canoe flexible. Dividers were then placed inside the canoe to hold the walls apart.

People

The west coast of what is now known as Alaska and British Columbia has been home to the Tlingit for hundreds of years. Like other tribes who lived along the Northwest Coast, the Tlingit used the ocean and forests for food and shelter. In spring and summer, the women collected fresh berries, which they preserved in seal oil for the winter months. The men hunted for bears and other large mammals and fished for salmon and halibut. The fish meat was dried or smoked and then saved for the harsh winter. During the winter, the Tlingit settled in large winter homes. Sometimes up to one hundred people would live inside a single house. With ample food and shelter, the Tlingit did not need to work during the winter. This gave them plenty of time to create beautiful objects such as our canoe model.



This photograph was taken in Alaska in the late 1800s. While this canoe is not painted, it shares the same shape as our canoe model. Just imagine riding through the icy waters of Alaska in such a canoe.



Original States	
Louisiana Purchase	
New Spain	
Trail of Lewis and Clarke	
Tlingit Country	



Canoe Model

Tlingit, British Columbia or Alaska, late 19th century
 Wood and paint, 38¾ x 8½ in. (98.4 x 21.6 cm)
 Estate of Mrs. Thomas B. Bishop
 54.76.49



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